

Entertainment Industry Technology AAS, Music Recording and Production Emphasis

Entertainment Industry Technology AAS, Stage Lighting and Live Audio Emphasis

| Program Learning Outcomes (PLOs) | | Measurable Student Learning Outcomes (MSLO)- PLO Alignment | | | | | | | | | | | | | |
|---|--|--|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|
| | | EIT101 | EIT120 | EIT130 | EIT140 | EIT151 | EIT203 | EIT221 | EIT231 | EIT232 | EIT241 | EIT242 | EIT296 | DMA122 | BUS122 |
| 1. (Analyzing Level) Differentiate between the prominent rock styles from 1950 to present. (CSLO 1,2) | | ✓ | | ✓ | | | ✓ | ✓ | ✓ | | | | ✓ | | |
| 2. (Evaluating Level) Compare careers in the music industry including specialization tracks and job titles. (CSLO 1,2,3) | | ✓ | | ✓ | | ✓ | ✓ | | | | | | ✓ | | ✓ |
| 3. (Understanding Level) Explain contract law pertaining to the entertainment industry. (CSLO 1,2) | | ✓ | | ✓ | | ✓ | ✓ | | ✓ | ✓ | | | ✓ | | |
| 4. (Creating Level) Conduct basic sound reinforcement tasks for a variety of events. (CSLO 2,3) | | ✓ | | ✓ | | ✓ | | | ✓ | ✓ | | ✓ | ✓ | | |
| 5. (Creating Level) Create a recording project using Pro-Tools. (CSLO 2,3) | | ✓ | | | | | | | | ✓ | | | ✓ | | |
| 6. (Applying Level) Produce a recording by applying recording console signal flow within the three aspects of multi-track recording: tracking, overdubbing, and mix-down. (CSLO 2,3) | | ✓ | | ✓ | | ✓ | ✓ | ✓ | ✓ | ✓ | | | ✓ | | |
| 7. (Evaluating Level) Assess an internship experience in relation to previous course work, completed contract(s), and future employment opportunities. (CSLO 1,2,3,4) | | | | | | | | | | ✓ | | ✓ | ✓ | | ✓ |
| 8. (Creating Level) Prepare and present a completed project to the faculty advisor, committee, and/or public forum for evaluation as appropriate, in accordance with established methodology, rubric(s), and guidelines. (CSLO 2,3,4) | | | | | | | | | | | ✓ | ✓ | | | |
| 9. (Creating Level) Develop a self-promotion package. (CSLO 2,3) | | | | | | | | ✓ | ✓ | ✓ | | | ✓ | | ✓ |
| 10. (Applying Level) Operate a variety of live audio equipment including: sound mixers, equalization, amplifiers, speakers, monitors and various processing equipment. (CSLO 2,3,4) | | | | | ✓ | ✓ | ✓ | ✓ | ✓ | | | ✓ | ✓ | | |
| 11. (Evaluating Level) Determine problems and solutions in professional live audio and stage lighting systems, as well as anticipate possible problems and create processes to minimize problems occurring. (CSLO 2,3,4) | | | | | | | | | | | | | | | |
| 12. (Applying Level) Demonstrate multi-track recording for a variety of situations using appropriate procedures. (CSLO 2,3) | | | | | | | | | | | | | | | |
| 13. (Creating Level) Engineer a recording session from recording through post production to include: a) laying down basic, tracks. b) overdubbing further instrumentation. c) mixing with appropriate effects. d) digital editing techniques. e) mastering (CSLO 2,3) | | | ✓ | | | | | | | | | | | | |
| 14. (Applying Level) Apply classroom instruction in the Entertainment Industry Technology program to a practical work experience situation. (CSLO 1,2,3,4) | | | ✓ | | | | | | | | | | | | |
| 15. (Creating Level) Prepare a marketing plan and explain the plan's importance. (CSLO 2,3) | | | | | | | | | | | | | | ✓ | ✓ |
| 16. (Applying Level) Produce web pages that attract and retain users. (CSLO 3) | | | | | | | | | | | | | | ✓ | |
| 17. (Applying Level) Operate a standard computerized lighting control console. (CSLO 2,3) | | | | | | ✓ | | | | | | ✓ | | | |
| 18. (Creating Level) Create and maintain a quality house sound mix and multi-channel monitor mix for a variety of reinforcement situations. (CSLO 2,3) | | | | | | | | | | | | | | | |
| 19. (Creating Level) Devise color into a carefully documented light plot for a CAC Performing Arts concert or EIT event that reflects the physiological, time of day, dramatic, historical, landscape/cityscape, and/or mixing effects of color and the directors notes. (CSLO 2,3) | | | | | ✓ | | | | | | ✓ | ✓ | | | |

Stage Lighting and Live Audio Certificate

| Program Learning Outcomes (PLOs) | | Measurable Student Learning Outcomes (MSLO)- PLO Alignment | | | | | | | | | | | |
|--|--|--|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|
| | | EIT100 | EIT101 | EIT120 | EIT130 | EIT140 | EIT151 | EIT203 | EIT231 | EIT232 | EIT241 | EIT242 | EIT296 |
| 1. (Analysis Level) Differentiate between the prominent rock styles from 1950 to present. (CSLO 1,2) | | ✓ | | | | | | | | | | | |
| 2. (Evaluation Level) Compare careers in the music industry including specialization tracks and job titles. (CSLO 1,2,3) | | | | | | | | | | | | | |
| 3. (Comprehension Level) Explain contract law pertaining to the entertainment industry. (CSLO 1,2) | | | ✓ | ✓ | | | | | | | | | |
| 4. (Synthesis Level) Conduct basic sound reinforcement tasks for a variety of events. (CSLO 2,3) | | | ✓ | | ✓ | | | | ✓ | | | | ✓ |
| 5. (Application Level) Operate a standard computerized lighting control console. (CSLO 2,3) | | | ✓ | | | ✓ | | | | | ✓ | | ✓ |
| 6. (Synthesis Level) Create a recording project using Pro-Tools. (CSLO 2,3) | | | ✓ | | | | ✓ | | | | | | |
| 7. (Evaluation Level) Assess an internship experience in relation to previous course work, completed contract(s), and future employment opportunities. (CSLO 1,2,3,4) | | | | | | | | | | | | ✓ | ✓ |
| 8. (Synthesis Level) Prepare a completed project for the faculty advisor, committee, and/or public forum for evaluation as appropriate, in accordance with established methodology, rubric(s) and guidelines. (CSLO 2,3,4) | | | | | | | | ✓ | | | ✓ | ✓ | |
| 9. (Synthesis Level) Develop a self-promotion package. (CSLO 2,3) | | | | | | | | | | | | | ✓ |
| 10. (Synthesis Level) Create and maintain a quality house sound mix and multi-channel monitor mix for a variety of reinforcement situations. (CSLO 2,3) | | | | | | | | | ✓ | | | | ✓ |
| 11. (Evaluation Level) Determine problems and solutions in professional live audio and stage lighting systems, as well as anticipate possible problems and create processes to minimize problems occurring. (CSLO 2,3,4) | | | | | ✓ | | ✓ | | | ✓ | | ✓ | ✓ |
| 12. (Synthesis Level) Devise color into a carefully documented light plot for a CAC Performing Arts concert or EIT event that reflects the physiological, time of day, dramatic, historical, landscape/cityscape, and/or mixing effects of color and the directors notes. (CSLO 2,3) | | | | | | ✓ | | | | | ✓ | ✓ | |

Music Recording Production Certificate

Popular Music Performance Certificate

| Program Learning Outcomes (PLOs) | | Measurable Student Learning Outcomes (MSLO)- PLO Alignment | | | | | | | | | | |
|--|--|--|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|
| | | EIT100 | EIT101 | EIT120 | EIT130 | EIT140 | EIT151 | EIT170 | EIT171 | EIT203 | EIT221 | EIT272 |
| 1. (Evaluation Level) Develop, defend and exhibit a well-rounded and comprehensive perspective of the changing landscape of entertainment industry and how to become a marketable and viable contributor within the music business. (CSLO 1,2,3,4) | | ✓ | ✓ | ✓ | | | | ✓ | | | ✓ | |
| 2. (Evaluation Level) Assess the different genres, styles and characteristics of modern western-culture music and explain how this influences trends in music production, songwriting performance, and the entertainment job market. (CSLO 1,2) | | ✓ | | | | | | ✓ | | | ✓ | |
| 3. (Analysis Level) Examine the various occupations, careers, and job opportunities within the entertainment industry, the functions of each and the paths to job placement. (CSLO 1,2) | | | ✓ | | | | | ✓ | | | ✓ | |
| 4. (Analysis Level) Differentiate between the various stages of music production, the tools, processes and techniques to create commercially competitive recordings, productions and all aspects of a live musical performance, including presentation, instrumentation and techniques to improve the public performance of live music. (CSLO 2,3) | | ✓ | ✓ | | | | | ✓ | | | | |
| 5. (Comprehension Level) Identify and explain the diverse legal aspects of the music business, including how the industry has been shaped by entertainment law, the business of managing artists and performers and the challenges facing a rapidly evolving industry. (CSLO 1,2) | | ✓ | ✓ | ✓ | | | | | | | | ✓ |
| 6. (Evaluation Level) Evaluate the optimal conditions for live audio reinforcement and stage illumination for public events, including a design of the equipment, theory, best practices, processes, and scenarios, including the technical, maintenance and procedural measures of successfully executing live public performances. (CSLO 2,3) | | | ✓ | | ✓ | ✓ | ✓ | | | | | ✓ |
| 7. (Synthesis Level) Integrate the skills of successful marketing campaigns, advertising, branding, and promotion of artists, venues, entertainment-related products and services and propose how to maximize effectiveness and fiscal resources. (CSLO 2,3) | | | ✓ | | | | | | | | ✓ | |
| 8. (Analysis Level) Analyze the characteristics of a well-written song, and differentiate the subtleties between songs/musical compositions that are effective or ineffective at being appealing and eliciting an emotional response, and improve the process and effectiveness of creating musical compositions, lyrics or arrangements. (CSLO 2,3,4) | | | | | | | | ✓ | ✓ | | | |
| 9. (Synthesis Level) Summarize the practical application of various entertainment-related disciplines in order to showcase and exhibit a working knowledge of applying comprehensive inter-disciplinary skills to achieve a milestone accomplishment in the music business. (CSLO 1,2,3,4) | | ✓ | ✓ | | | | | | | ✓ | ✓ | |
| 10. (Evaluation Level) Assess the fundamentals of music theory and acoustic characteristics and how they can influence and affect musical aesthetics, their applications, implementations and interpretations as they relate to modern music composition. (CSLO 2,3,4) | | ✓ | | | ✓ | ✓ | ✓ | ✓ | ✓ | | | |